Twelve

HINDOO AIRS

with English Words

Adapted to them

by

Mrs. Opie

AND HARMONIZED FOR

One, Two, Three, and Four Voices,

with

an ACCOMPANIMENT for the

PIANO FORTE or HARP,

by

Mr. BIGGS.

Entered at Stationers Hall — *Price 10/6*

LONDON

Printed by Rt. Birchall at his Musical Circulating Library, 133. New Bond. Street where may be had, Six Welch Airs Harmonized in the same manner with English Words adapted to them, with an Accompaniment for the Piano Forte or Harp Price 7/6

Res. V. S. 1352

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The following Airs, are selected from a Collection, published at Calcutta entitled, "The Oriental Musical Miscellany". In the introduction to that Work, the Compiler states, that the Music of Hindostan, consists of four different styles, viz. REKHTAHS, TERANAS, TUPPAHS also RAAGNIES. The Rekhtahs are most admired, because they are most regular, and comprehensible. The Teraans, are performances, of the Rekhtahs, and are sung only by men. The Tuppahs, which are of Mogul extraction, are wild, but pleasing when understood. Of the Raagnies, no specimen is given in the following Work, as they are in general devoid of meaning.

It has been the endeavour, of the Editor of this Collection, to give the Melodies, with all their native simplicity, and not to obscure them, by the introduction of extraneous Harmonies, some few changes however, were absolutely necessary, to bring them into form, for Musical Notation. Where any addition is made, it is uniformly pointed out. The Titles, both in the Persian, and Roman characters, have been faithfully copied from the original work.

The Poetry, is the production of Mrs. OPIE, whose Muse has so deservedly received the tribute of public admiration. Those only, who have experienced the difficulty of writing appropriate words, to REGULAR Airs, will be adequate judges of her success, in inventing subjects, and contriving verses, for Airs so IRREGULAR, as the following. The inequality of the Metre, in some instances, may possibly be objected to, but it was unavoidable, as the Melodies were to continue in their original state, and it should be remembered, that the words were written to the Music, and not the Music to the words.

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REKHTAH.

Sakrafuful beharuft — Anglo-[illegible] — Chorus.

CRAZY SALLY!

Hark! what sound fills yonder valley P. 170

Air I

Andante. Sotto Voce

Printed for R. Birchall, 133 New Bond Stre

Soprano 1°: Hark! what sound fills yonder val_ley? 'Tis the tone of Woe.

Soprano 2°: Hark! what sound fills yonder val_ley? 'Tis the tone of Woe.

Tenore: Hark! what sound fills yonder val_ley? 'Tis the tone of Woe.

Basso: Hark! what sound fills yonder val_ley? 'Tis the tone of Woe.

Piano Forte: Andante. Sotto Voce

Ha! that voice I know sure 'tis cra_zy Sal_ly sing_ing soft and slow.

Ha! that voice I know sure 'tis cra_zy Sal_ly sing_ing soft and slow.

Ha! that voice I know sure 'tis cra_zy Sal_ly sing_ing soft and slow.

Ha! that voice I know sure 'tis cra_zy Sal_ly sing_ing soft and slow.

* The Melody of each Air, is confined to the upper line, which admits of it being sung as single Songs.

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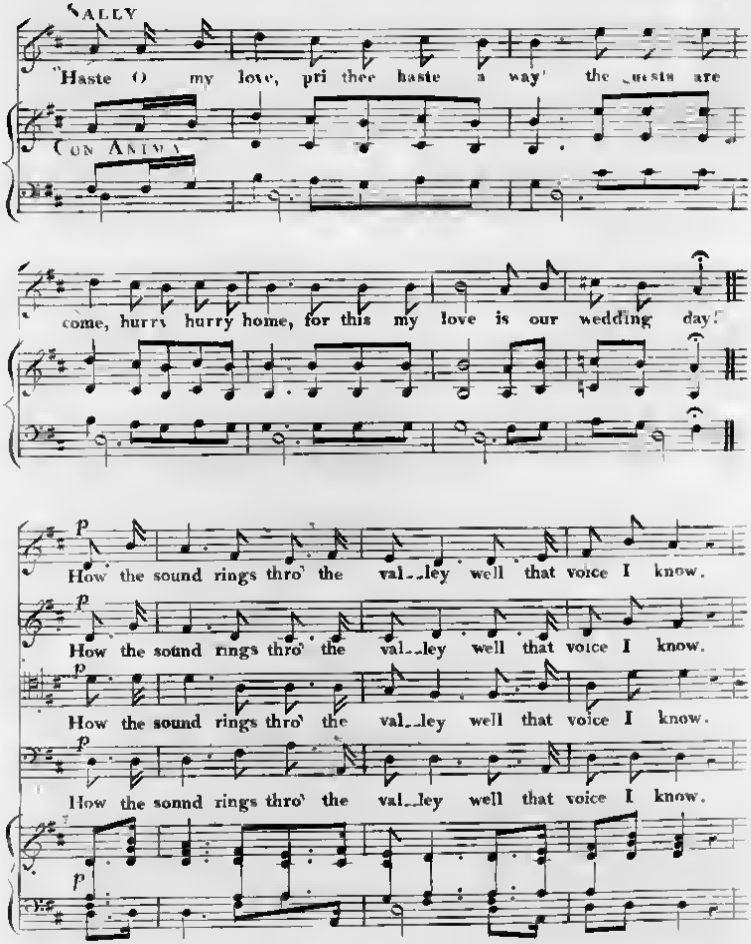
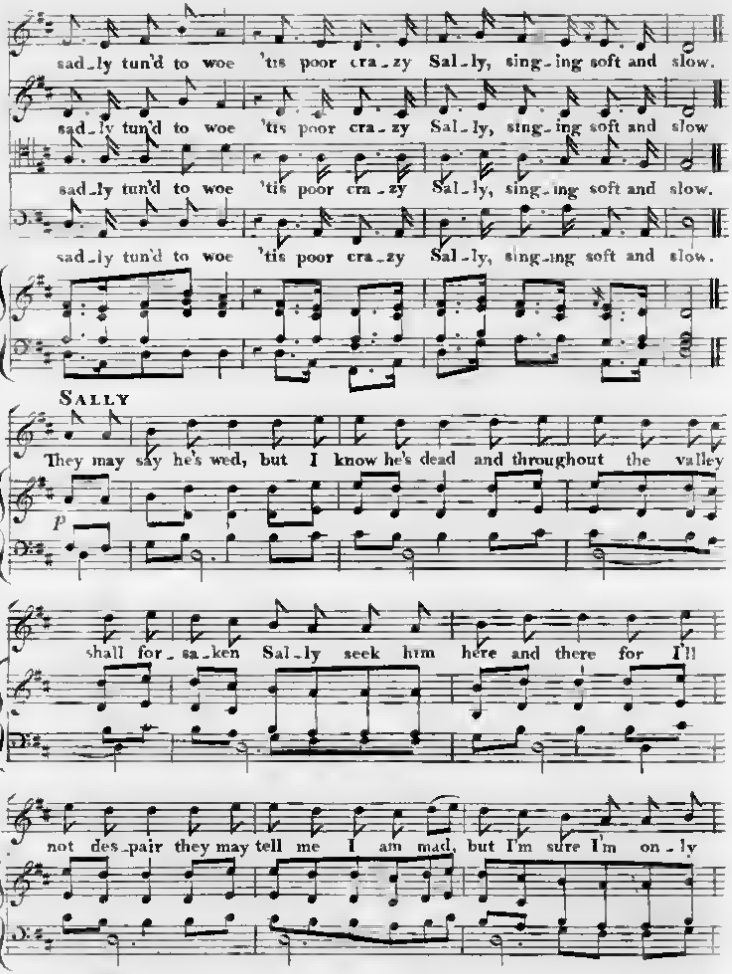

SALLY
"Haste O my love, pri thee haste a way' the guests are
CON ANIMA
come, hurry hurry home, for this my love is our wedding day."
p
How the sound rings thro' the val..ley well that voice I know.
p
How the sound rings thro' the val..ley well that voice I know.
p
How the sound rings thro' the val..ley well that voice I know.
p
How the sound rings thro' the val..ley well that voice I know.
p

urce gallica.bnf.fr Bibliotheque nationale de France

sad_ly tun'd to woe 'tis poor cra_zy Sal_ly, sing_ing soft and slow.
sad_ly tun'd to woe 'tis poor cra_zy Sal_ly, sing_ing soft and slow
sad_ly tun'd to woe 'tis poor cra_zy Sal_ly, sing_ing soft and slow.
sad_ly tun'd to woe 'tis poor cra_zy Sal_ly, sing_ing soft and slow.
SALLY
They may say he's wed, but I know he's dead and throughout the valley
p
shall for_sa_ken Sal_ly seek him here and there for I'll
not des_pair they may tell me I am mad, but I'm sure I'm on_ly

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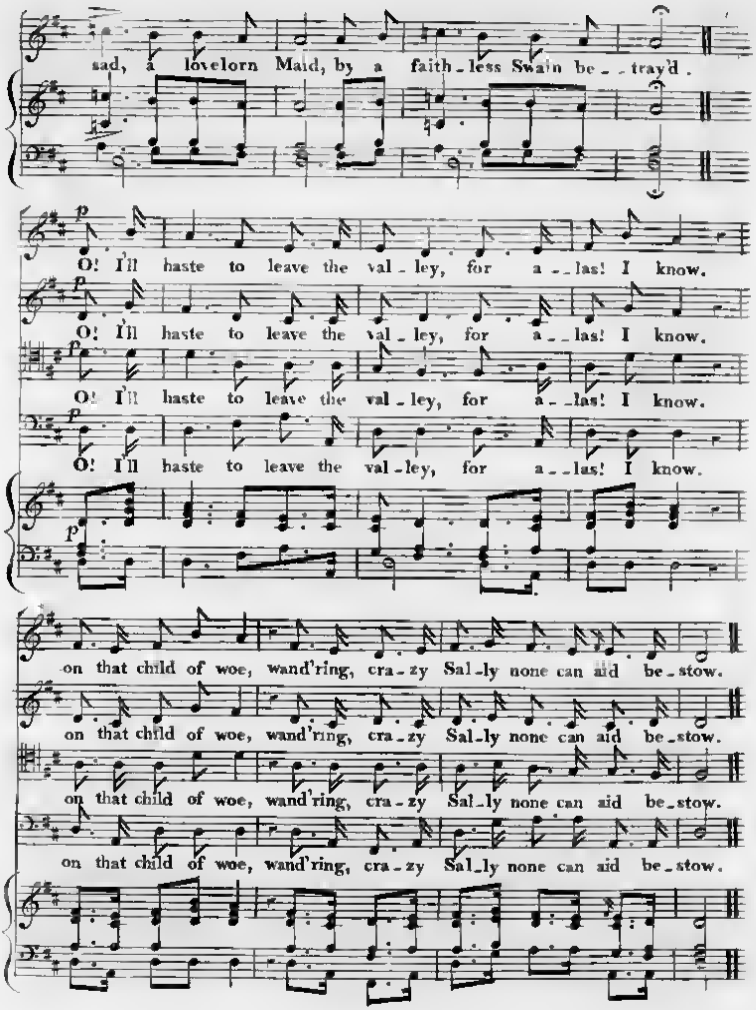
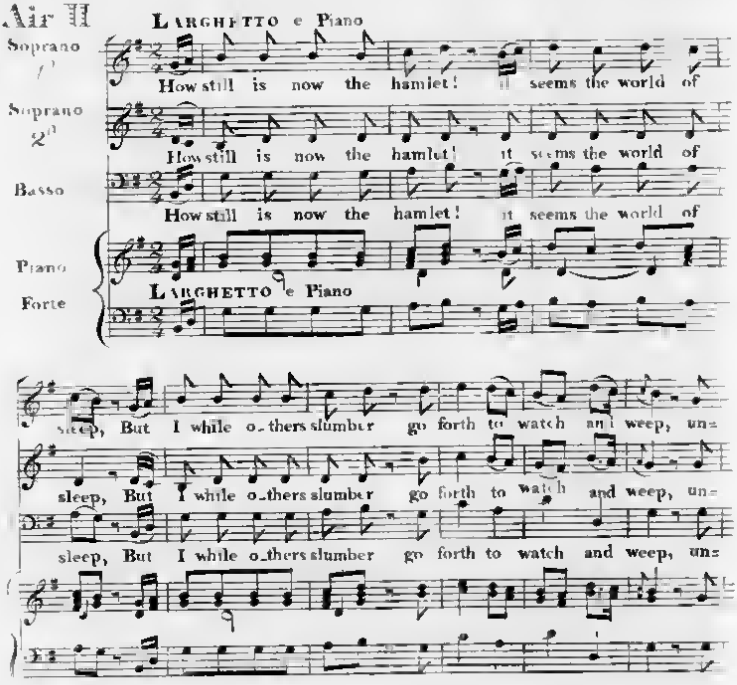

sad, a lovelorn Maid, by a faith_less Swain be_ _ tray'd.
O! I'll haste to leave the val_ley, for a_ _las! I know.
O! I'll haste to leave the val_ley, for a_ _las! I know.
O! I'll haste to leave the val_ley, for a_ _las! I know.
O! I'll haste to leave the val_ley, for a_ _las! I know.
on that child of woe, wand'ring, cra_zy Sal_ly none can aid be_stow.
on that child of woe, wand'ring, cra_zy Sal_ly none can aid be_stow.
on that child of woe, wand'ring, cra_zy Sal_ly none can aid be_stow.
on that child of woe, wand'ring, cra_zy Sal_ly none can aid be_stow.

Bibliothèque nationale de France

TUPPAH.

Ku kam kee a ditne? کیا کام کیا دیتنے Difficult.

How still is now the hamlet!

Air II
LARGHETTO e Piano
Soprano 1st
How still is now the hamlet! it seems the world of
Soprano 2d
How still is now the hamlet! it seems the world of
Basso
How still is now the hamlet! it seems the world of
Piano Forte
LARGHETTO e Piano
sleep, But I while o_thers slumber go forth to watch and weep, un=
sleep, But I while o_thers slumber go forth to watch and weep, un=
sleep, But I while o_thers slumber go forth to watch and weep, un=

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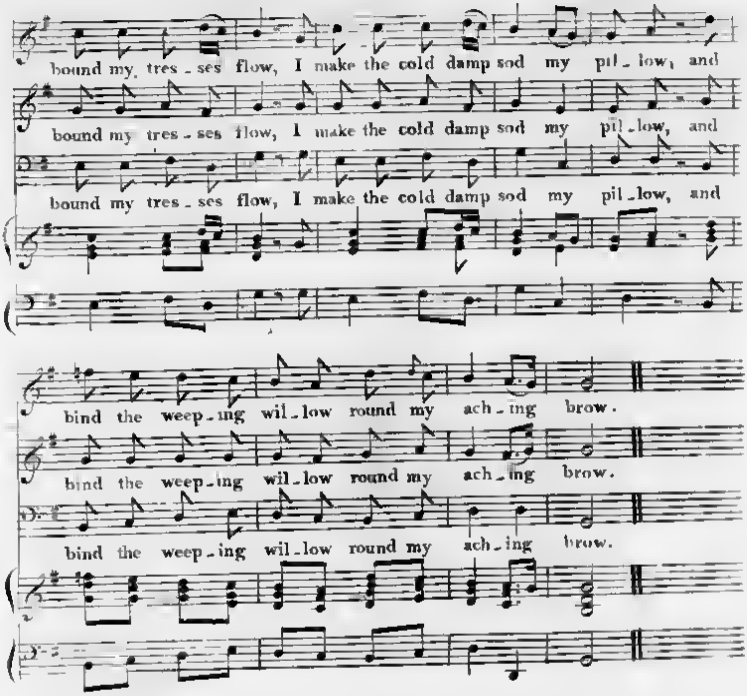

bound my tres - ses flow, I make the cold damp sod my pil - low, and
bound my tres - ses flow, I make the cold damp sod my pil - low, and
bound my tres - ses flow, I make the cold damp sod my pil - low, and
bind the weep - ing wil - low round my ach - ing brow.
bind the weep - ing wil - low round my ach - ing brow.
bind the weep - ing wil - low round my ach - ing brow.

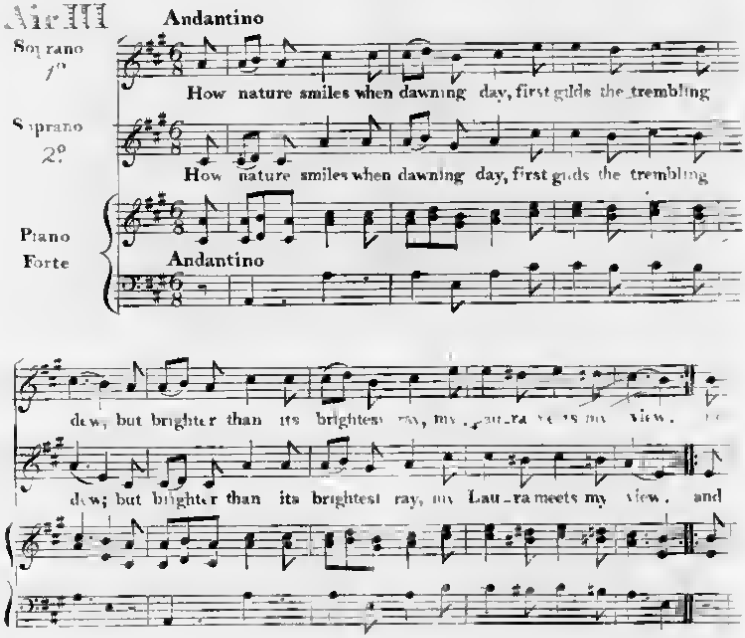
2

O night thy horrors suit me, thy gloom, thy chil ng dews,
For sorrow's constant victim, the day with loathing views,
And I, from War's dread plain,
Since all returned, except my lover,
Must shed 'till life is over
I [illegible] mourn in va

Source gallica bnf fr Bibliotheque nationale de France

REKHTAH

Shufeh bar ſhrob

How nature ſmiles when dawning day,

Air III
Andantino
Soprano 1°
How nature smiles when dawning day, first gilds the trembling
Soprano 2°
How nature smiles when dawning day, first gilds the trembling
Piano Forte
Andantino
dew; but brighter than its brightest ray, my Laura meets my view, and
dew; but brighter than its brightest ray, my Laura meets my view, and

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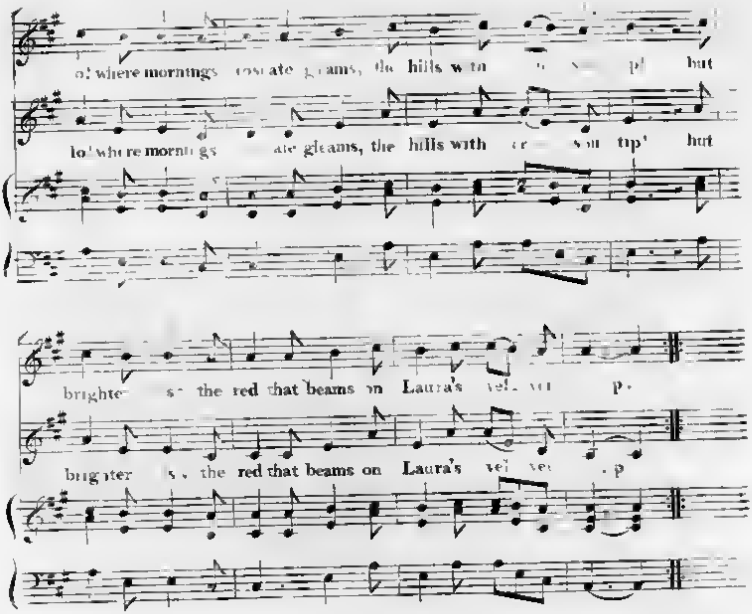

o! where mornings rosiate gleams, the hills with
lo! where mornings ate gleams, the hills with
brighter s the red that beams on Laura's vel vet
brighter s the red that beams on Laura's vel vet

2

And when the dew drop's form I see
Ent ts arving dies
How dim its lustre seem to
To that in Laura's e es
Ah! sure I am Nature's fa
What e'er we most approve
We seem to clasp with added g
In her, whom most we love

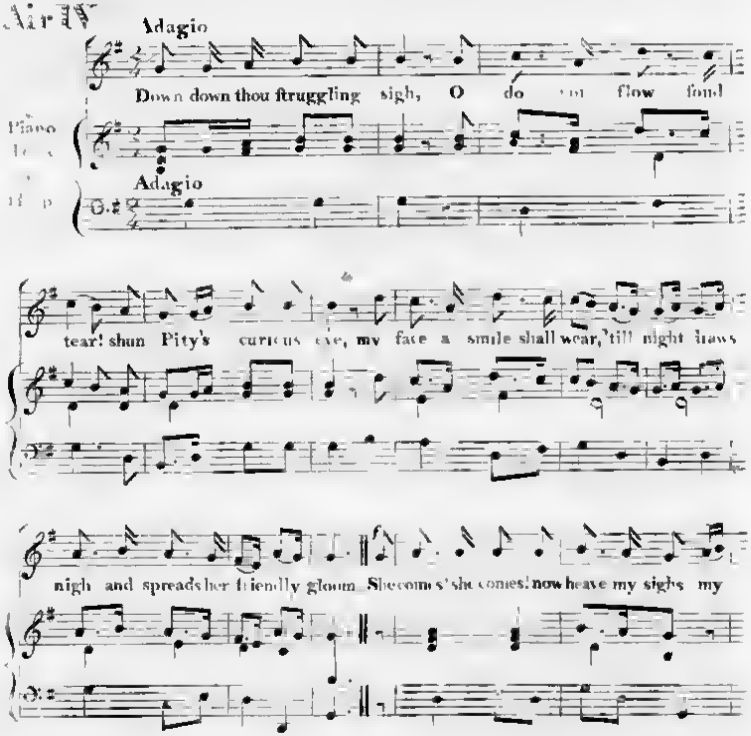
THE PATH

from comus

Dr Boyce

Down, down thou struggling sigh,

Air IV

Adagio

Down down thou struggling sigh, O do not flow soul
Piano
Adagio
tear! shun Pity's curious eye, my face a smile shall wear, 'till night draws
nigh and spreads her friendly gloom. She comes! she comes! now heave my sighs my

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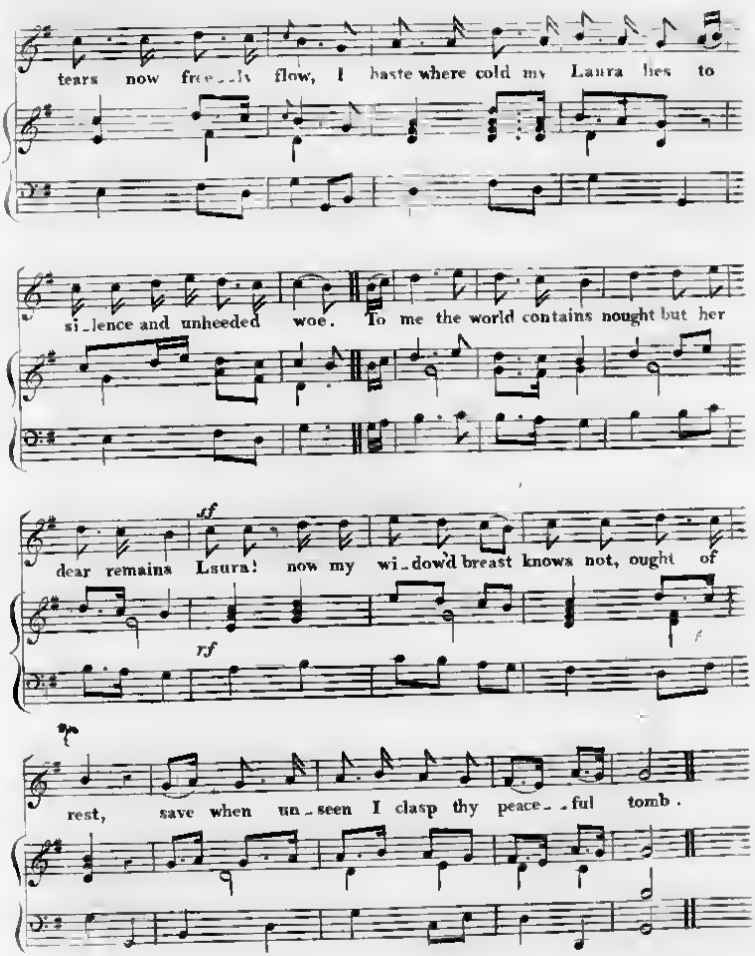
tears now free_ly flow, I haste where cold my Laura lies to
si_lence and unheeded woe. To me the world contains nought but her
sf
dear remains Laura! now my wi_dow'd breast knows not, ought of
rf
rest, save when un_seen I clasp thy peace_ful tomb.

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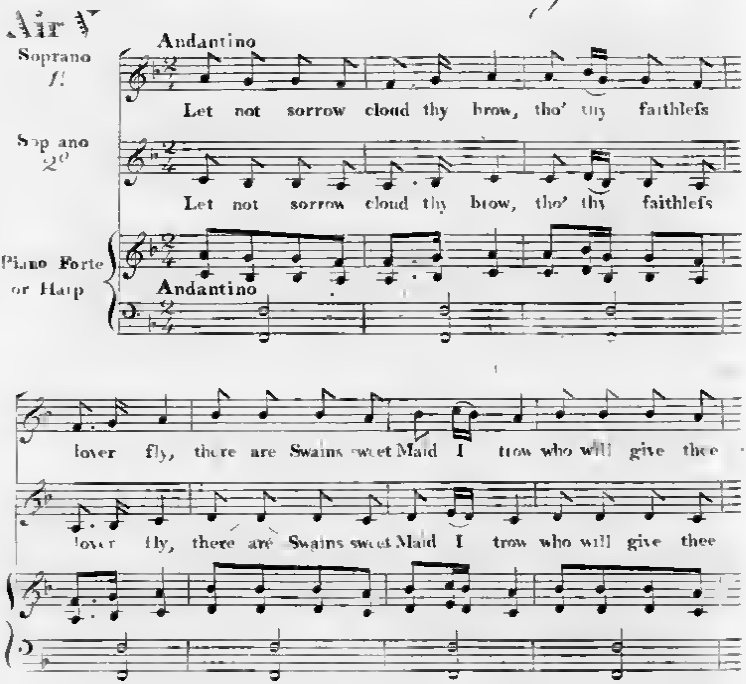
TERANA

Dandera vakee. Scindes

Let not sorrow cloud thy brow;

Air
Soprano
1st
Andantino
Let not sorrow cloud thy brow, tho' thy faithless
Sop ano
2d
Let not sorrow cloud thy brow, tho' thy faithless
Piano Forte
or Harp
Andantino
lover fly, there are Swains sweet Maid I trow who will give thee
lover fly, there are Swains sweet Maid I trow who will give thee

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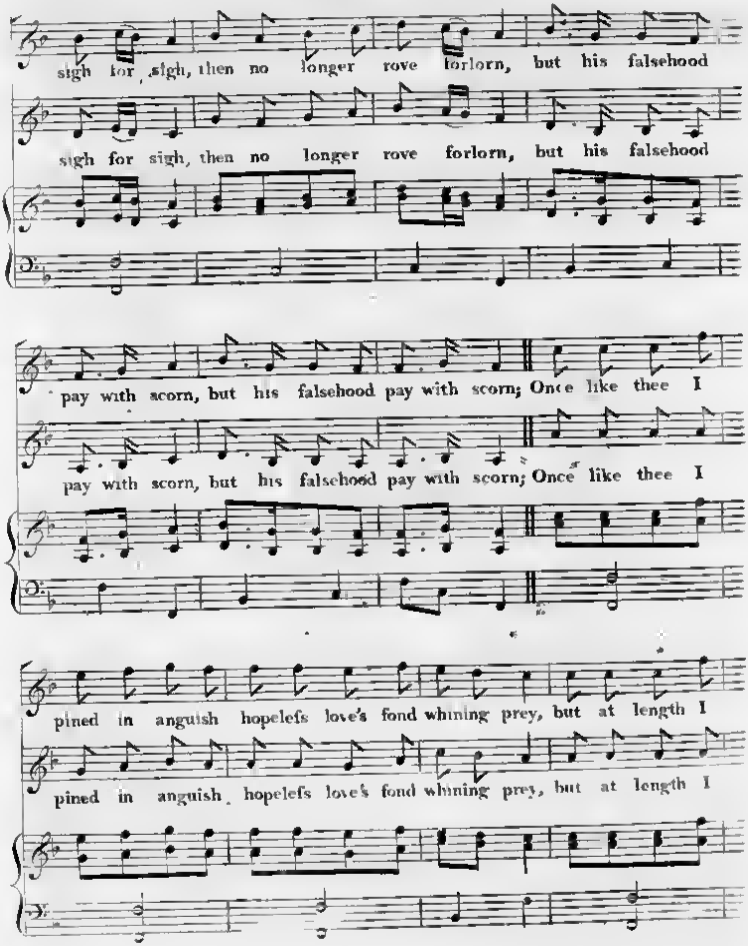
sigh for sigh, then no longer rove forlorn, but his falsehood
sigh for sigh, then no longer rove forlorn, but his falsehood
pay with scorn, but his falsehood pay with scorn; Once like thee I
pay with scorn, but his falsehood pay with scorn; Once like thee I
pined in anguish hopeless love's fond whining prey, but at length I
pined in anguish hopeless love's fond whining prey, but at length I

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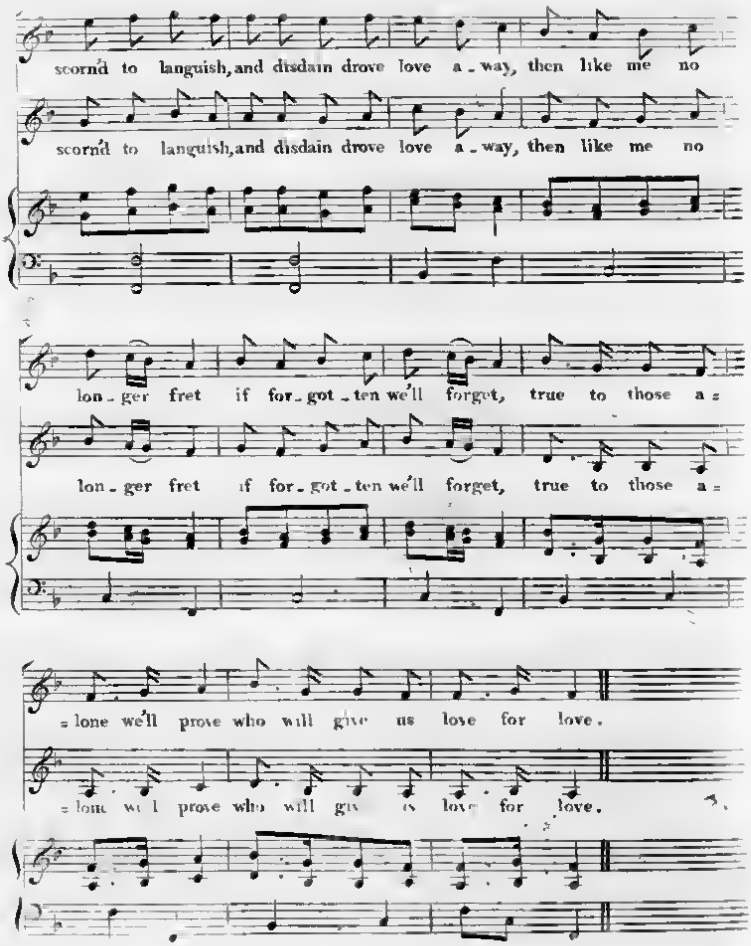
scornd to languish, and disdain drove love a - way, then like me no
scornd to languish, and disdain drove love a - way, then like me no
lon - ger fret if for - got - ten we'll forget, true to those a -
lon - ger fret if for - got - ten we'll forget, true to those a -
- lone we'll prove who will give us love for love.
- lone we'll prove who will give us love for love.

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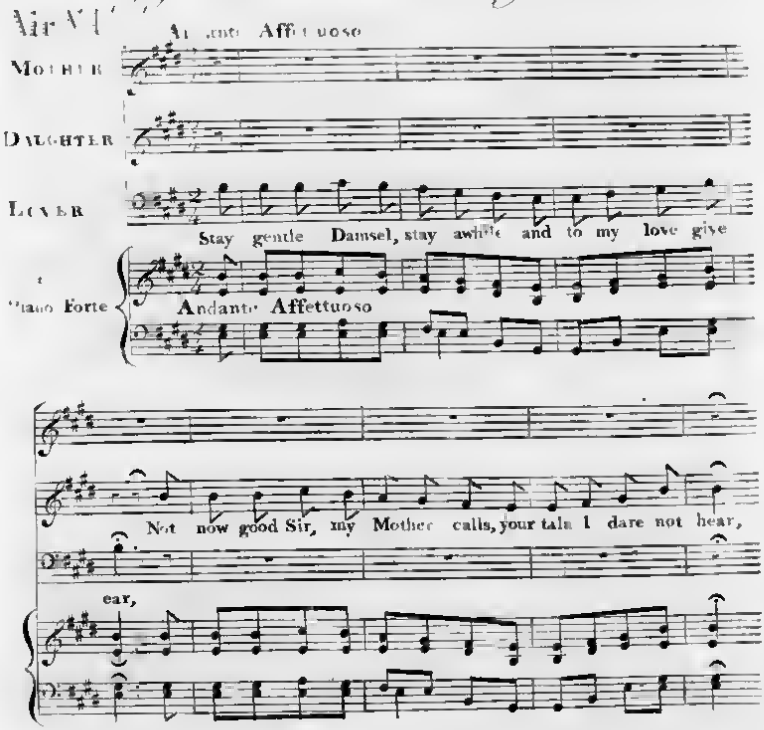
TUPPAH.

Air VI

Stay gentle Damsel, stay awhile.

☞ The Trio, at the end of this Air, is form'd, by uniting the different parts of the Melody

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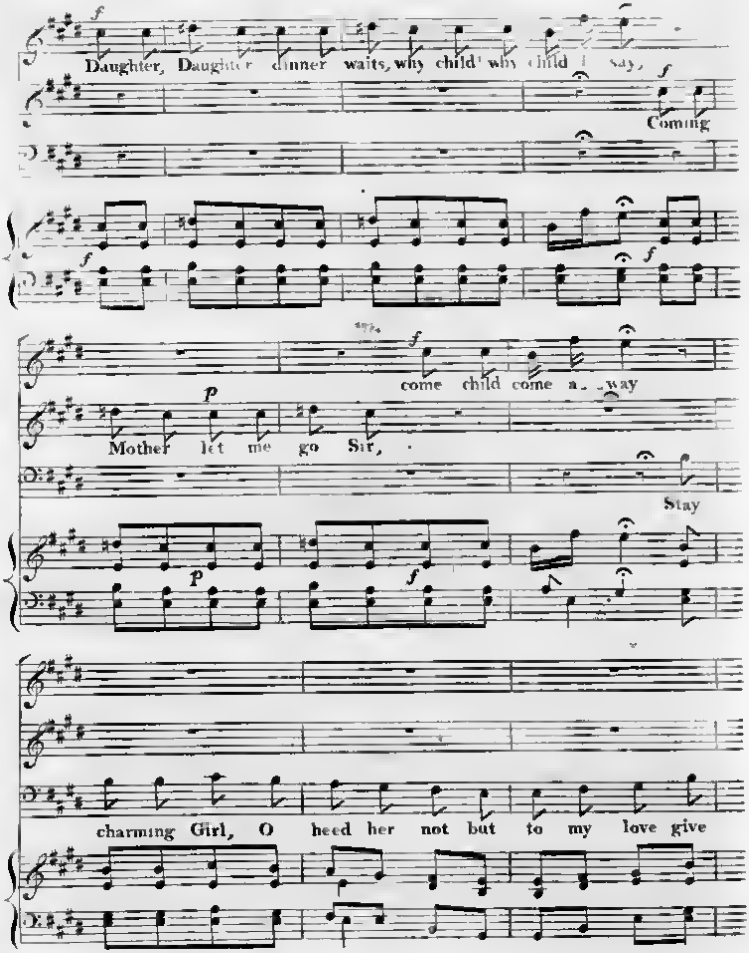
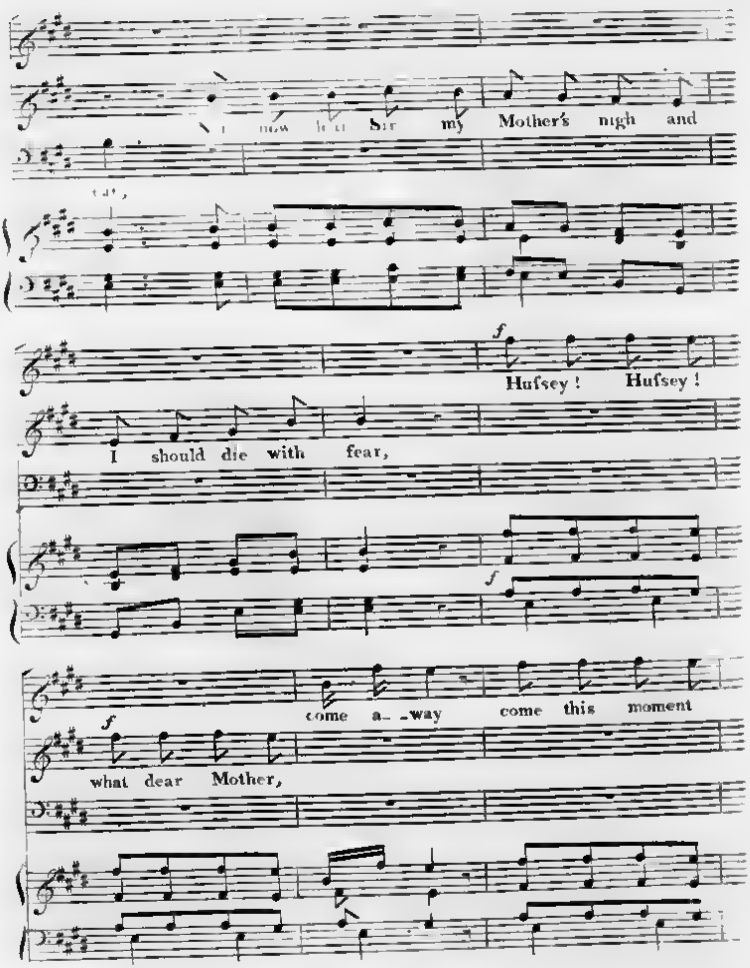

Daughter, Daughter dinner waits, why child why child I say,
Coming
come child come a_way
Mother let me go Sir,
Stay
charming Girl, O heed her not but to my love give

Source gallica.bnf.fr Bibliothèque nationale de France

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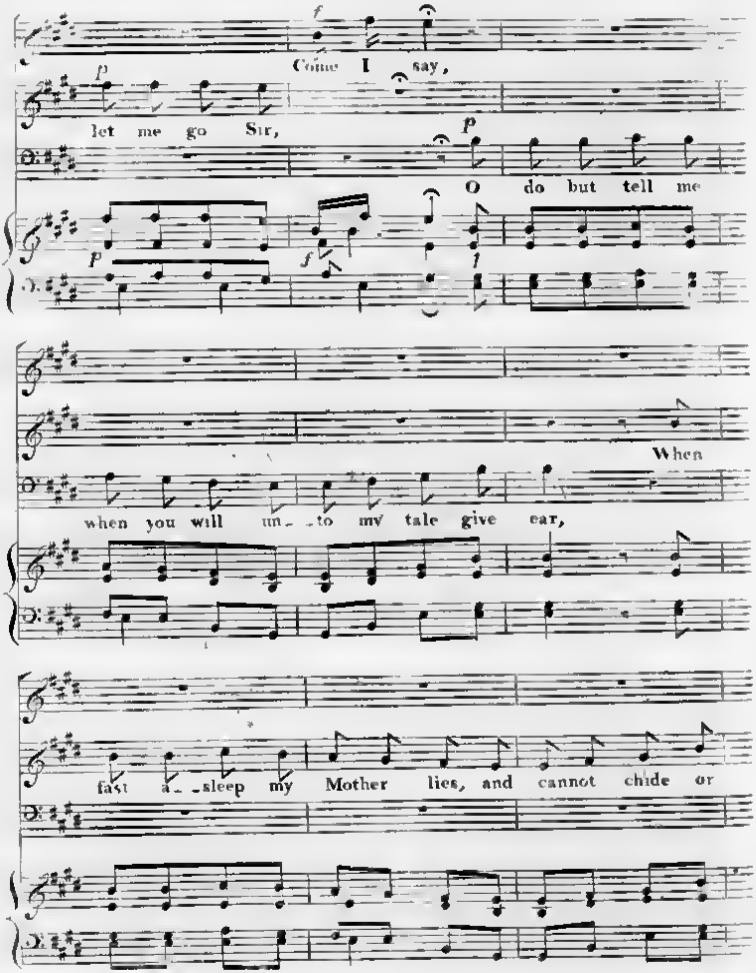
Come I say,
let me go Sir,
O do but tell me
When
when you will un_ _to my tale give ear,
fast a_ _sleep my Mother lies, and cannot chide or

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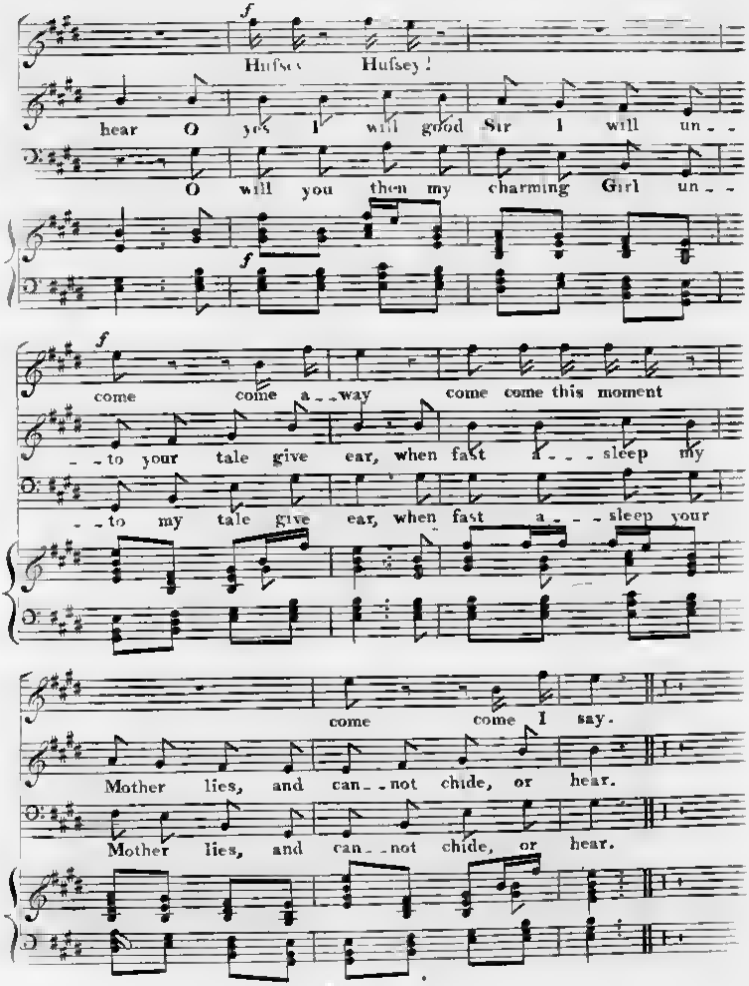
f
Hufsey Hufsey!
hear O yes I will good Sir I will un - -
O will you then my charming Girl un - -
f
f
come come a - - way come come this moment
- - to your tale give ear, when fast a - - - sleep my
- - to my tale give ear, when fast a - - - sleep your
come come I say.
Mother lies, and can - - not chide, or hear.
Mother lies, and can - - not chide, or hear.

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TUPPAH.

Chuwul eh mora bul ifhit razee kurdee. اول کہ مرا عشق راضی کردی Dilfonk

A HUNTING SONG.

Air VII. *To the chace let's away.*

Con Spirito

Soprano 1°: To the chace let's a-way the hounds are in sight, and hark their full

Soprano 2°: To the chace let's a-way the hounds are in sight, and hark their full

Tenore: To the chace let's a-way the hounds are in sight, and hark their full

Basso: To the chace let's a-way the hounds are in sight, and hark their full

Piano Forte — Con Spirito

tones to the forest in-vite. See they lead let's pur-sue for the Fox is in

tones to the forest in-vite See they lead let's pur-sue for the Fox is in

tones to the forest in-vite See they lead let's pur-sue for the Fox is in

tones to the forest in-vite. See they lead let's pur-sue for the Fox is in

☞ The original Melody, extends only to the second double Bar, the rest is added

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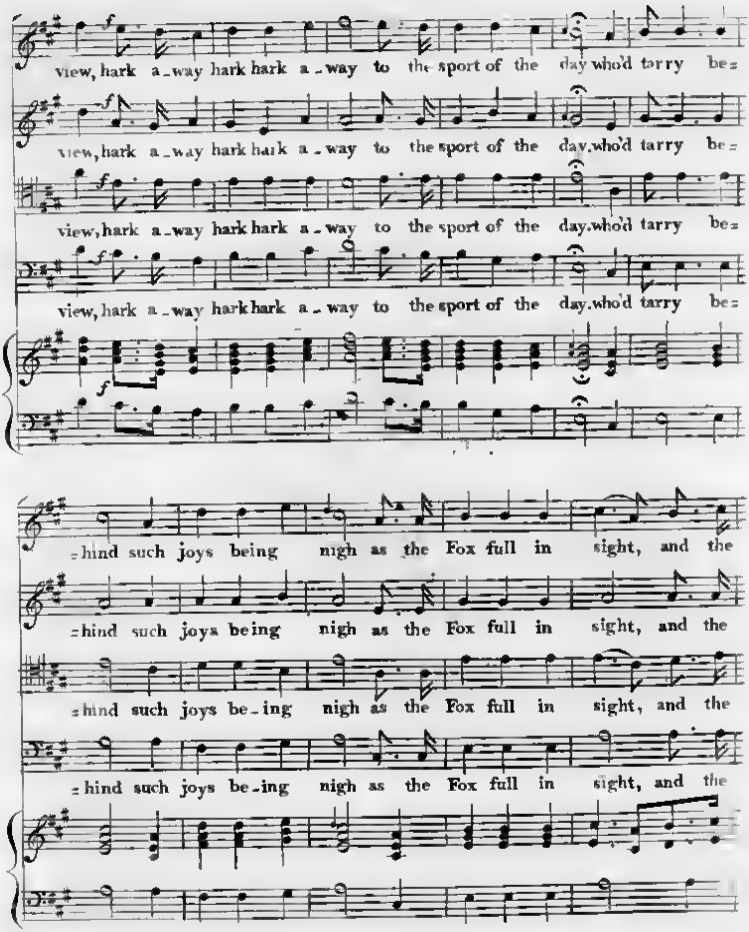
view, hark a-way hark hark a-way to the sport of the day who'd tarry be-
view, hark a-way hark hark a-way to the sport of the day who'd tarry be-
view, hark a-way hark hark a-way to the sport of the day who'd tarry be-
view, hark a-way hark hark a-way to the sport of the day who'd tarry be-
-hind such joys being nigh as the Fox full in sight, and the
-hind such joys being nigh as the Fox full in sight, and the
-hind such joys be-ing nigh as the Fox full in sight, and the
-hind such joys be-ing nigh as the Fox full in sight, and the

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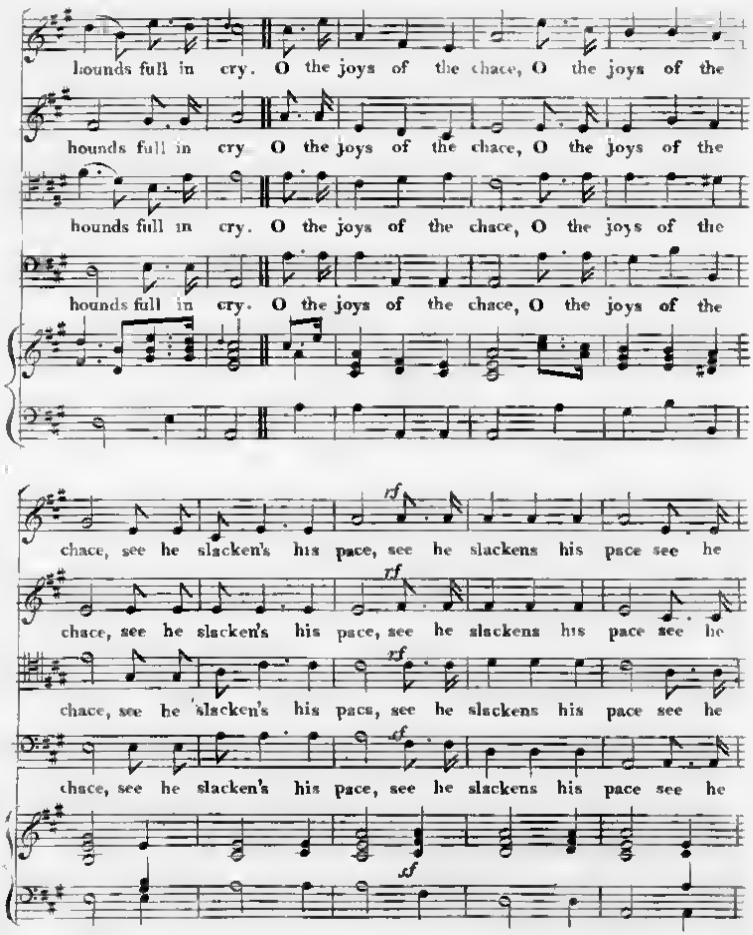
hounds full in cry. O the joys of the chace, O the joys of the
hounds full in cry O the joys of the chace, O the joys of the
hounds full in cry. O the joys of the chace, O the joys of the
hounds full in cry. O the joys of the chace, O the joys of the
chace, see he slacken's his pace, see he slackens his pace see he
rf
chace, see he slacken's his pace, see he slackens his pace see he
rf
chace, see he slacken's his pace, see he slackens his pace see he
rf
chace, see he slacken's his pace, see he slackens his pace see he
sf
sf

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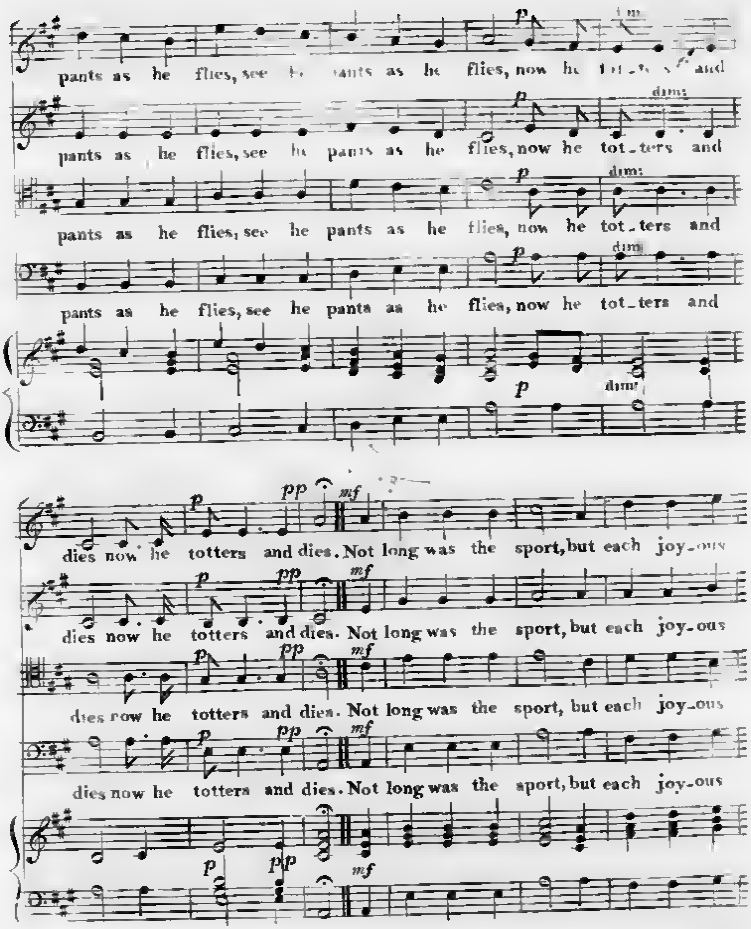
pants as he flies, see he pants as he flies, now he tot_ters and
pants as he flies, see he pants as he flies, now he tot_ters and
pants as he flies, see he pants as he flies, now he tot_ters and
pants as he flies, see he pants as he flies, now he tot_ters and
dies now he totters and dies. Not long was the sport, but each joy_ous
dies now he totters and dies. Not long was the sport, but each joy_ous
dies now he totters and dies. Not long was the sport, but each joy_ous
dies now he totters and dies. Not long was the sport, but each joy_ous

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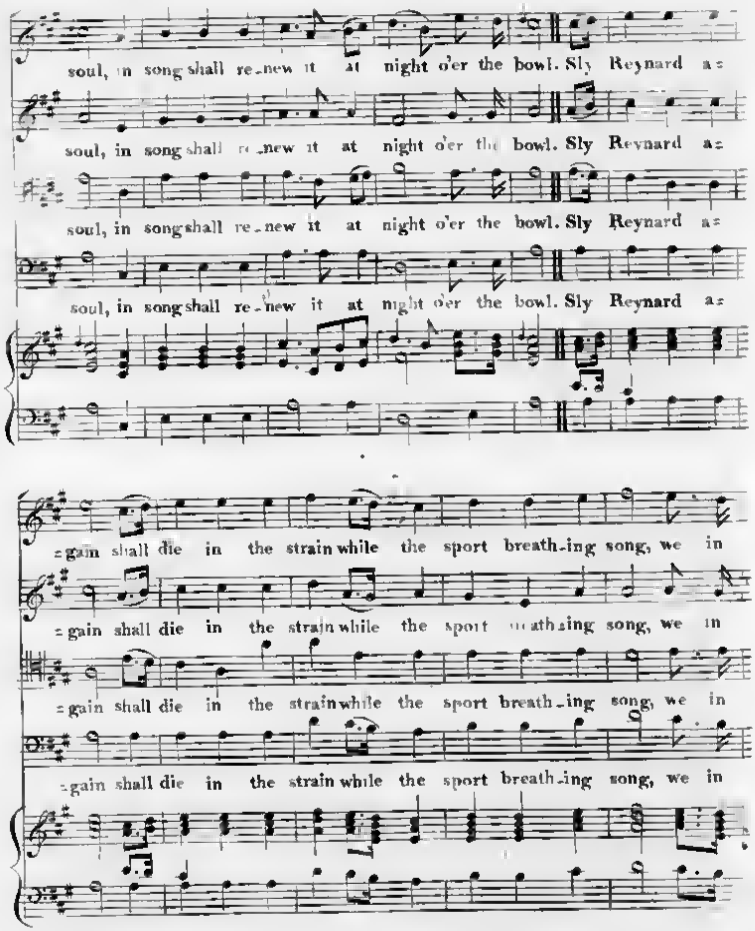
soul, in song shall re-new it at night o'er the bowl. Sly Reynard as
soul, in song shall re-new it at night o'er the bowl. Sly Reynard as
soul, in song shall re-new it at night o'er the bowl. Sly Reynard as
soul, in song shall re-new it at night o'er the bowl. Sly Reynard as
=gain shall die in the strain while the sport breath-ing song, we in
=gain shall die in the strain while the sport breath-ing song, we in
=gain shall die in the strain while the sport breath-ing song, we in
=gain shall die in the strain while the sport breath-ing song, we in

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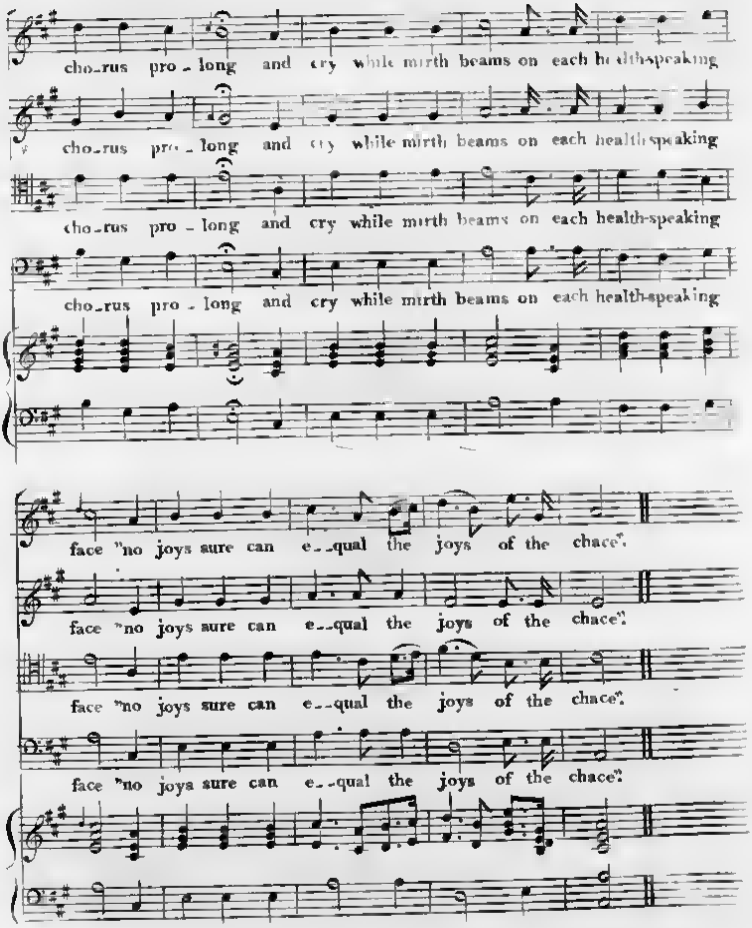
cho-rus pro-long and cry while mirth beams on each health-speaking
cho-rus pro-long and cry while mirth beams on each health-speaking
cho-rus pro-long and cry while mirth beams on each health-speaking
cho-rus pro-long and cry while mirth beams on each health-speaking
face "no joys sure can e--qual the joys of the chace".
face "no joys sure can e--qual the joys of the chace".
face "no joys sure can e--qual the joys of the chace".
face "no joys sure can e--qual the joys of the chace".

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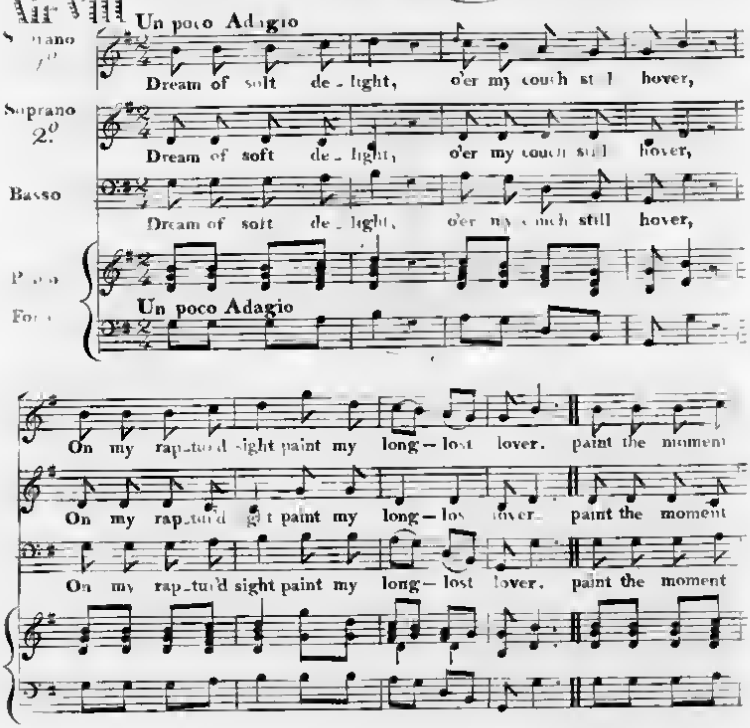
TUPPAH.

Farmer Jefson. Parson.

Dream of soft delight,

Air VIII

Un poco Adagio
Soprano
Dream of soft de_light, o'er my couch still hover,
Soprano
2.o
Dream of soft de_light, o'er my couch still hover,
Basso
Dream of soft de_light, o'er my couch still hover,
Piano
Forte
Un poco Adagio
On my rap_tur'd sight paint my long_lost lover. paint the moment
On my rap_tur'd sight paint my long_lost lover. paint the moment
On my rap_tur'd sight paint my long_lost lover. paint the moment

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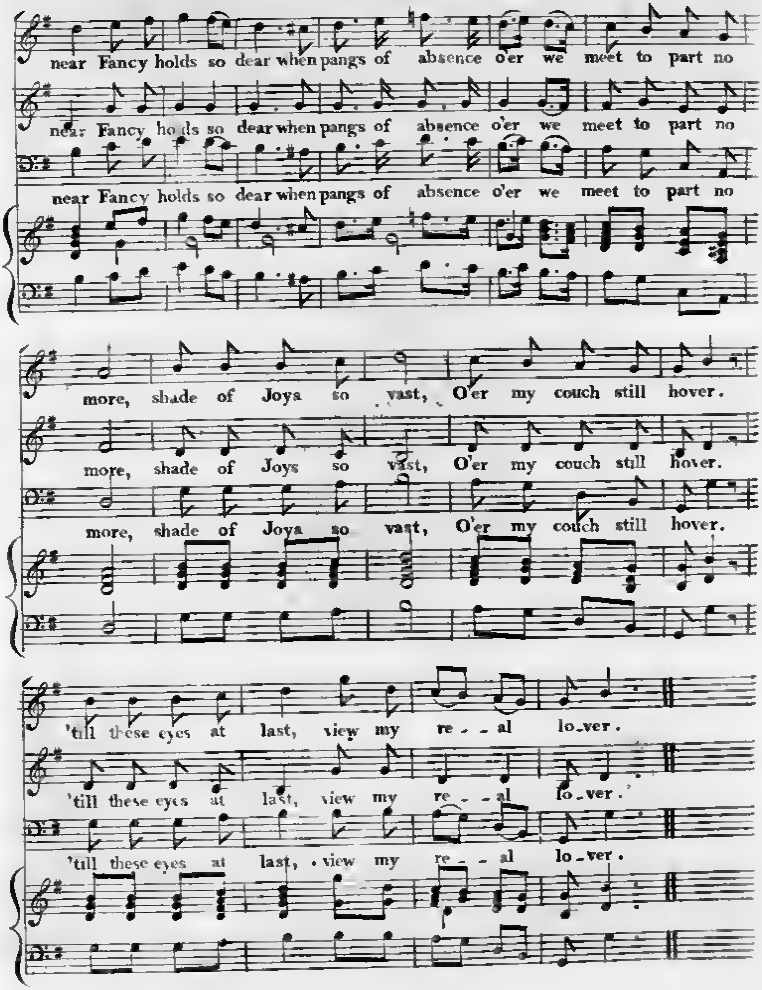
near Fancy holds so dear when pangs of absence o'er we meet to part no
near Fancy holds so dear when pangs of absence o'er we meet to part no
near Fancy holds so dear when pangs of absence o'er we meet to part no
more, shade of Joys so vast, O'er my couch still hover.
more, shade of Joys so vast, O'er my couch still hover.
more, shade of Joys so vast, O'er my couch still hover.
'till these eyes at last, view my re - - al lo-ver.
'till these eyes at last, view my re - - al lo-ver.
'till these eyes at last, view my re - - al lo-ver.

Source gallica.bnf.fr / Bibliotheque nationale de France

RECITATIVE

Quoce fera que fintke. كوئى جوكى جوئى Seraglio

Yes! yes 'tis love to pine in sorrow.

Andante

Viola

Yes yes 'tis love to pine in sor_row while one dear ob_ject

Piano Forte

Andante

wanders far a_way — to hope, but vain_ly hope to mor_row,

will well re_ward the sad_nefs of to day. to fly to rest, at

ear_ly eve, yet not a_las! to sleep, but grieve, and then at noon to

The original Melody ends at the second double Bar the rest is added

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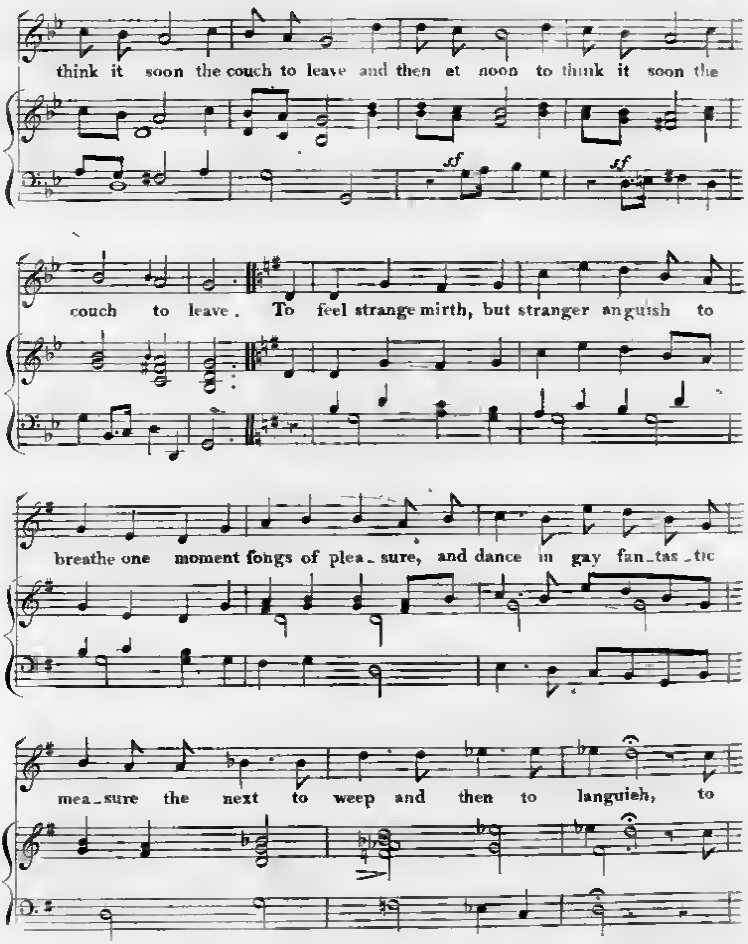
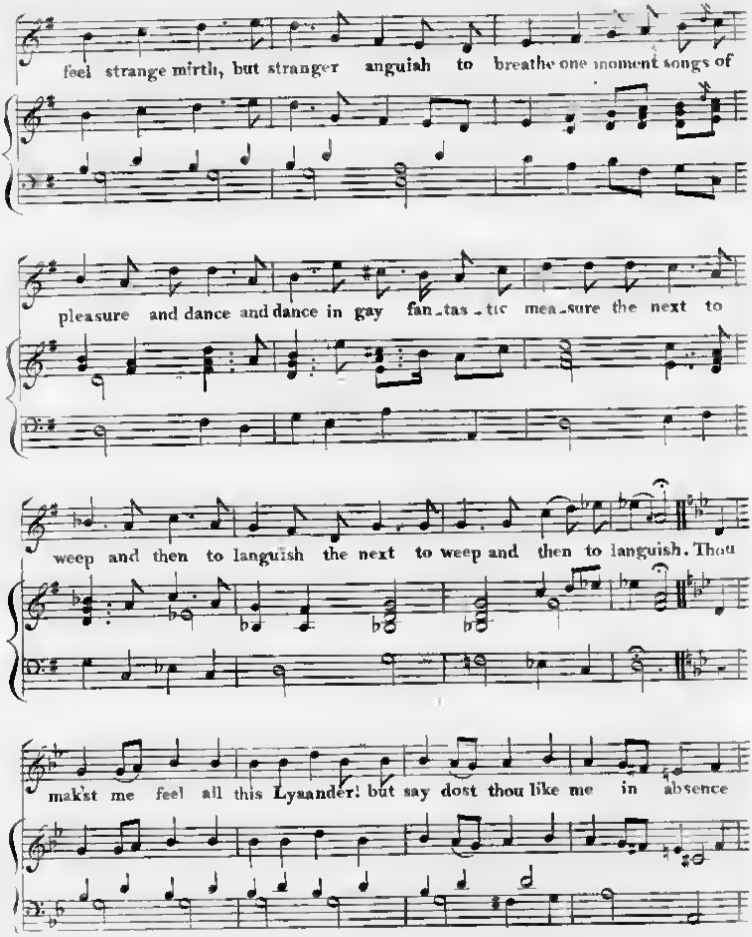

think it soon the couch to leave and then at noon to think it soon the
sf
sf
couch to leave. To feel strange mirth, but stranger anguish to
breathe one moment songs of plea_sure, and dance in gay fan_tas_tic
mea_sure the next to weep and then to languish, to

Source gallica.bnf.fr Bibliotheque nationale de France

feel strange mirth, but stranger anguish to breathe one moment songs of
pleasure and dance and dance in gay fan-tas-tic mea-sure the next to
weep and then to languish the next to weep and then to languish. Thou
makst me feel all this Lysander! but say dost thou like me in absence

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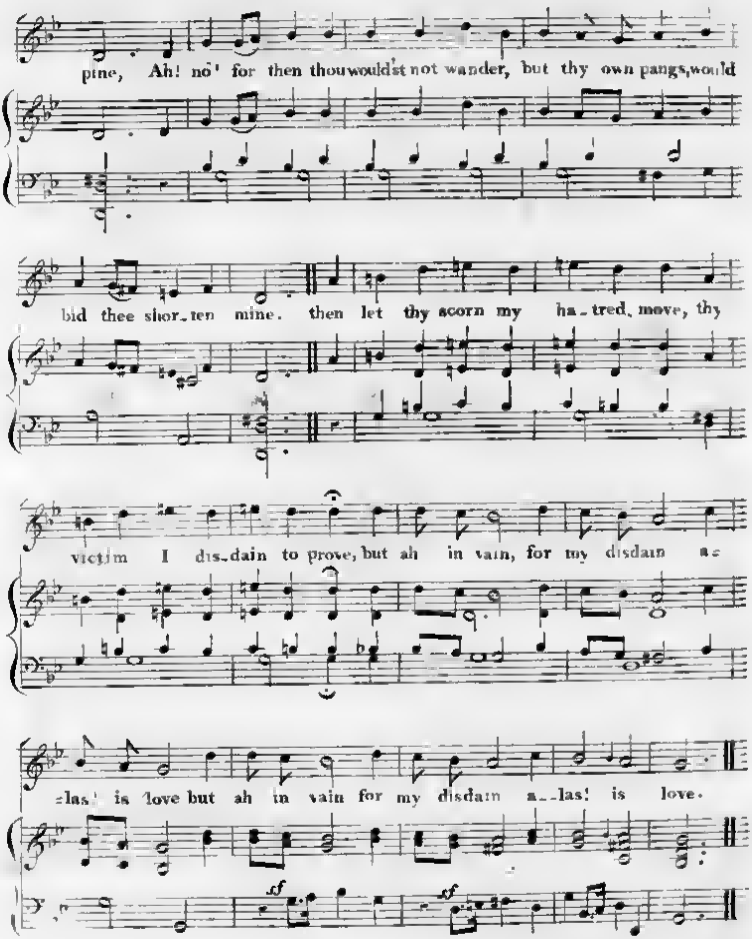
pine, Ah! no' for then thouwouldst not wander, but thy own pangs,would
bid thee shor_ten mine. then let thy scorn my ha_tred, move, thy
victim I dis_dain to prove, but ah in vain, for my disdain as
=las! is love but ah in vain for my disdain a_las! is love.
sf
sf

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REKHTAH.

Rewannah kifty روانہ کسی Chanain

Sad was the time when versd in art

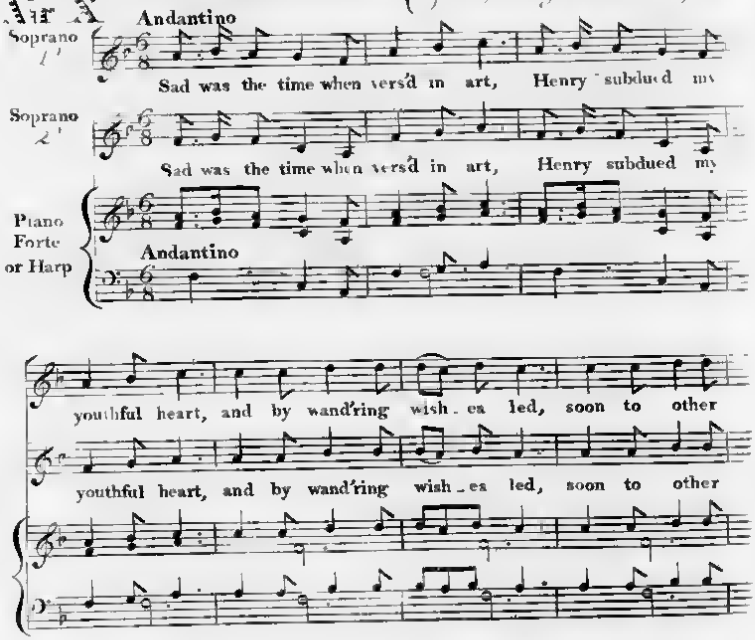
The Words by Mrs Opie

Harmonized & Adapted,

BY MR. BIGGS

Price 1s.

London Printed by Wm Birchall at his Music & circulating library 133 New Bond Street.


Andantino
Soprano 1
Sad was the time when versd in art, Henry subdued my
Soprano 2
Sad was the time when versd in art, Henry subdued my
Piano Forte or Harp
Andantino
youthful heart, and by wand'ring wish_es led, soon to other
youthful heart, and by wand'ring wish_es led, soon to other

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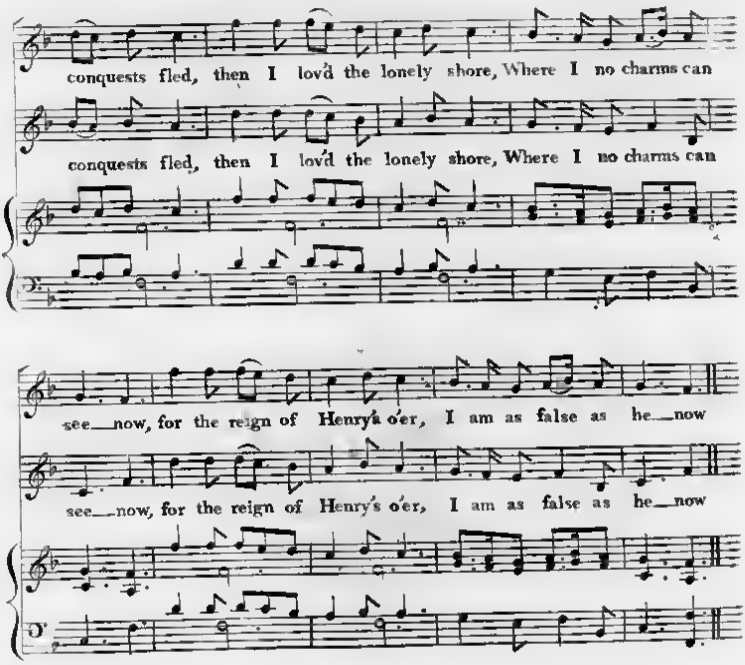
conquests fled, then I lov'd the lonely shore, Where I no charms can
conquests fled, then I lov'd the lonely shore, Where I no charms can
see—now, for the reign of Henry's o'er, I am as false as he—now
see—now, for the reign of Henry's o'er, I am as false as he—now

2

I for the smile exchange the tear,
Myrtle, instead of Willow wear;
And from Swain, to Swain I range,
Fixt to conquer and— to change;
Constant Love, I'll laugh to scorn,
And will like Henry be — now
He shall find the Maid forlorn
Cold, and as false, as he now.

3

Sweet is the thought of Shipwreck past
When on the shore, one's safe at last,
So those hours, I pleas'd review,
When to soft affection true,
I to him my heart resigned;
Whom with disdain I see— now,
But perhaps he'll sigh to find
I am as false as he — now.

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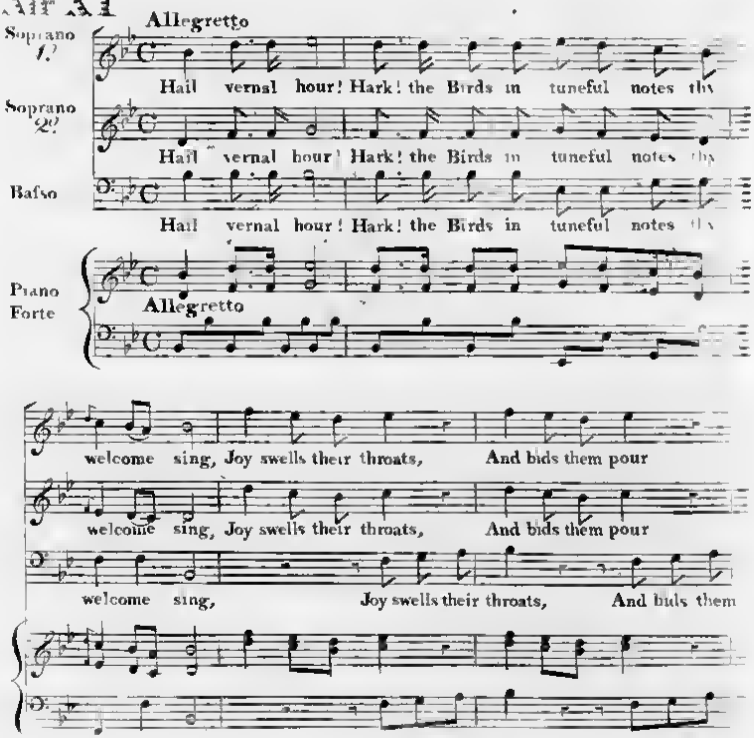
REKHTAH.

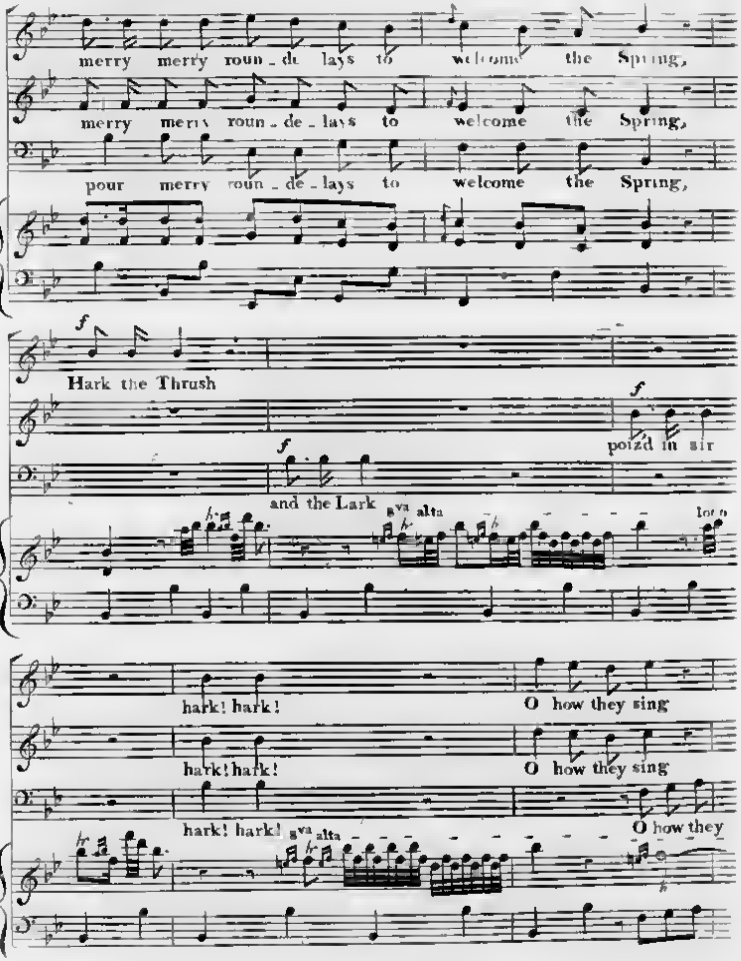
Develulare بھیرو Bengal

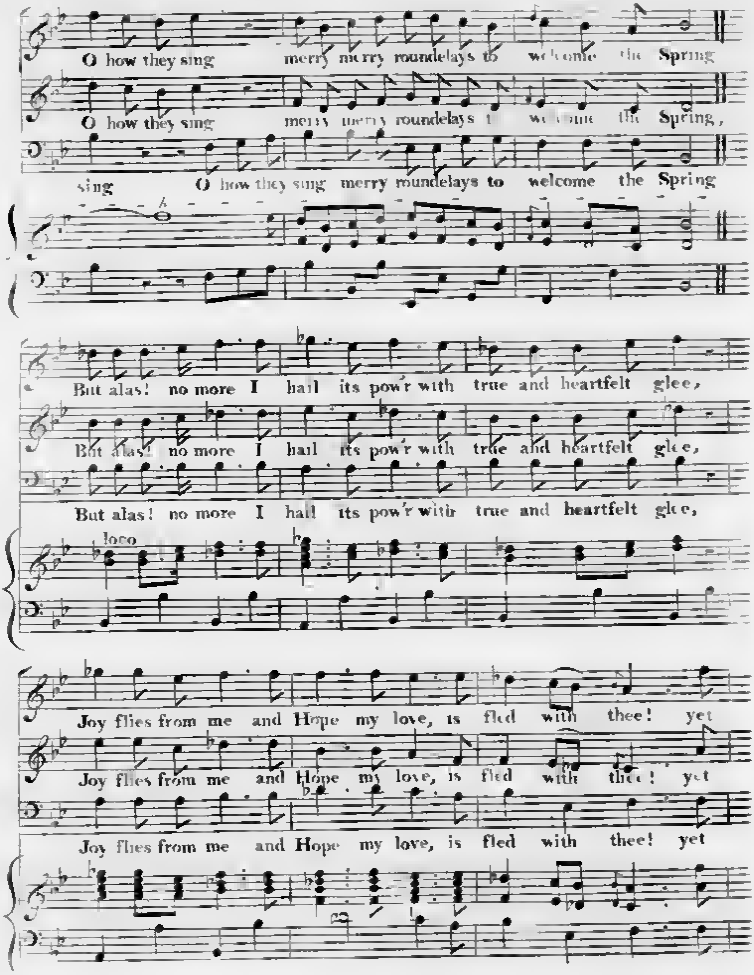
ON SPRING.

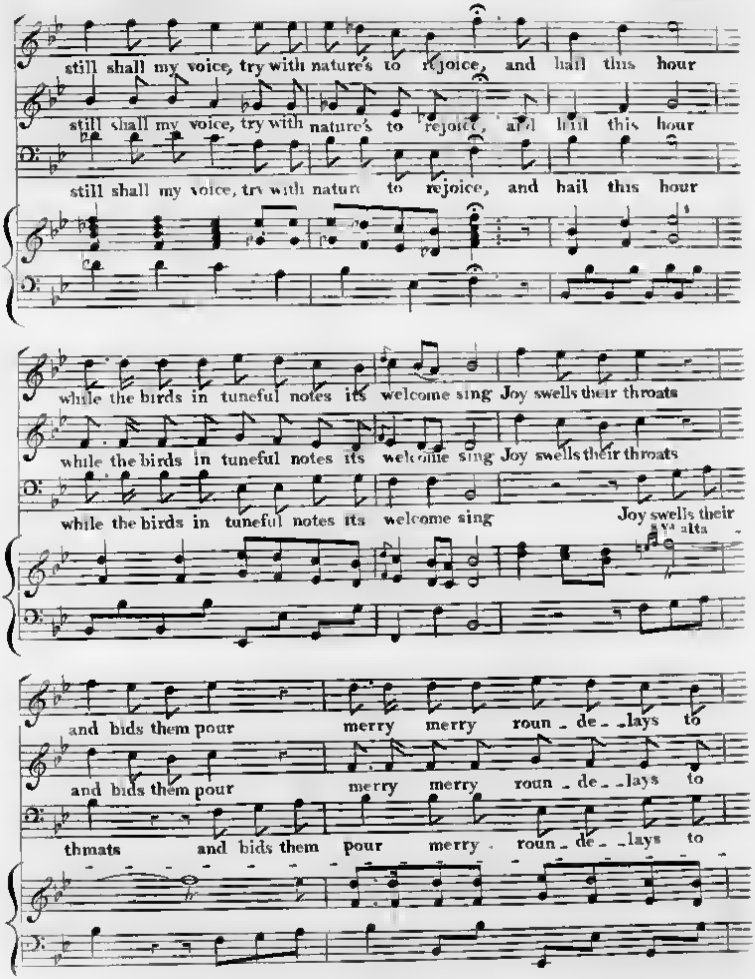
Hail vernal hour!

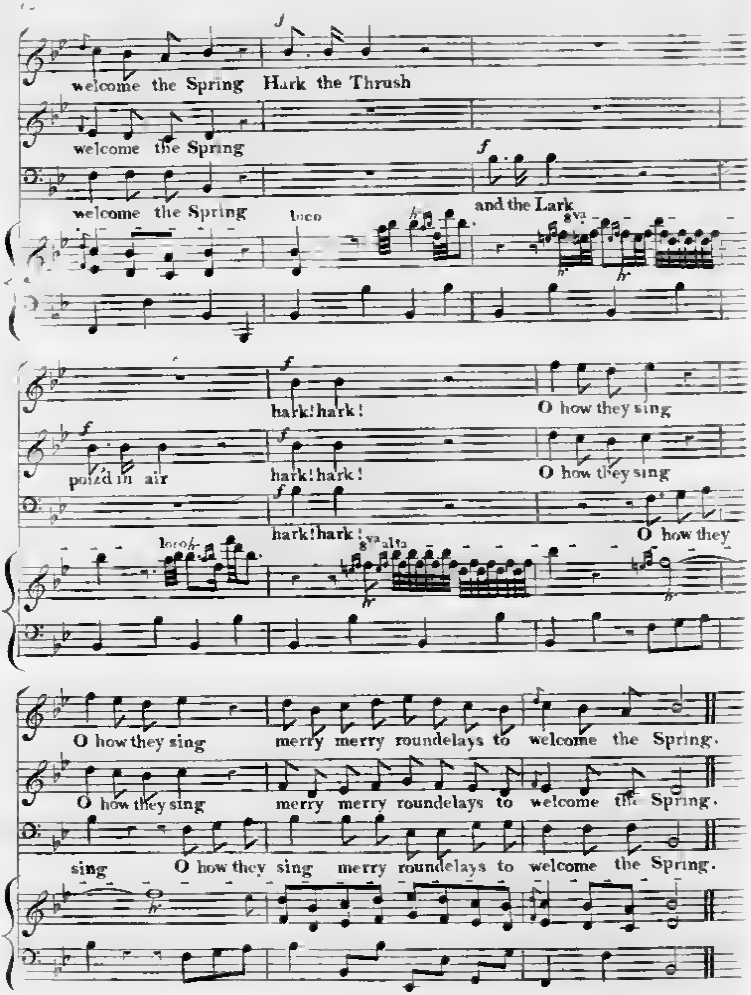
Air XI

Allegretto
Soprano 1?
Hail vernal hour! Hark! the Birds in tuneful notes thy
Soprano 2?
Hail vernal hour! Hark! the Birds in tuneful notes thy
Basso
Hail vernal hour! Hark! the Birds in tuneful notes thy
Piano Forte
Allegretto
welcome sing, Joy swells their throats, And bids them pour
welcome sing, Joy swells their throats, And bids them pour
welcome sing, Joy swells their throats, And buls them

The Obligato Accompaniment has been added to this Air.

Source gallica.bnf.fr Bibliotheque nationale de Fran

merry merry roun - de - lays to welcome the Spring,
merry merry roun - de - lays to welcome the Spring,
pour merry roun - de - lays to welcome the Spring,
Hark the Thrush
and the Lark
poiz'd in air
hark! hark!
O how they sing
hark! hark!
O how they sing
hark! hark!
O how they

Source gallica.bnf.fr Bibliothèque nationale de France

O how they sing merry merry roundelays to welcome the Spring
O how they sing merry merry roundelays to welcome the Spring,
sing O how they sing merry roundelays to welcome the Spring
But alas! no more I hail its pow'r with true and heartfelt glee,
But alas! no more I hail its pow'r with true and heartfelt glee,
But alas! no more I hail its pow'r with true and heartfelt glee,
loco
Joy flies from me and Hope my love, is fled with thee! yet
Joy flies from me and Hope my love, is fled with thee! yet
Joy flies from me and Hope my love, is fled with thee! yet

Source gallica bnf fr Bibliotheque nationale de Fra

still shall my voice, try with nature's to rejoice, and hail this hour
still shall my voice, try with nature's to rejoice, and hail this hour
still shall my voice, try with natur to rejoice, and hail this hour
while the birds in tuneful notes its welcome sing Joy swells their throats
while the birds in tuneful notes its welcome sing Joy swells their throats
while the birds in tuneful notes its welcome sing
Joy swells their
8va alta
and bids them pour merry merry roun de lays to
and bids them pour merry merry roun de lays to
thmats and bids them pour merry roun de lays to

Source gallica.bnf.fr Bibliothèque nationale de France

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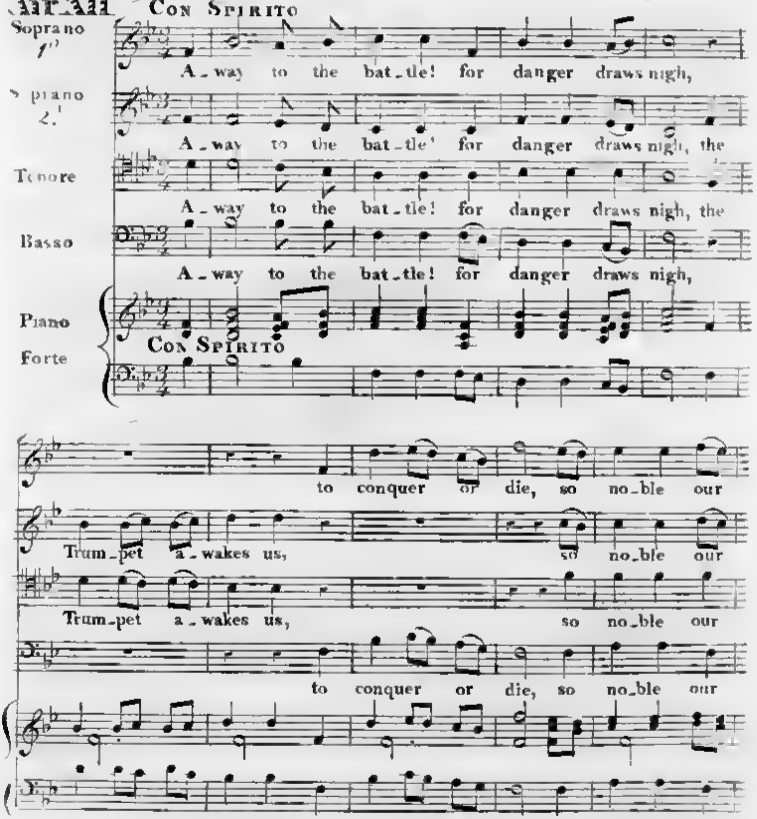
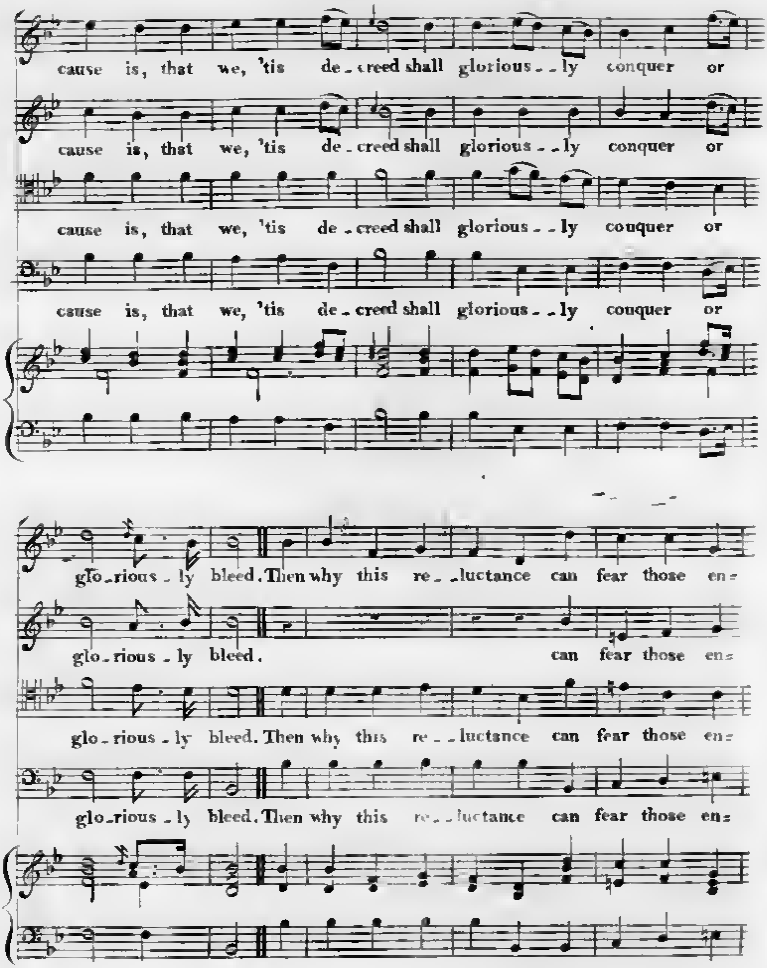
REKITAH.

Gid a Shumba — Penge!

Away to the battle for danger draws nigh,

AirXII

Con Spirito
Soprano
A-way to the bat-tle! for danger draws nigh,
Soprano
A-way to the bat-tle! for danger draws nigh, the
Tenore
A-way to the bat-tle! for danger draws nigh, the
Basso
A-way to the bat-tle! for danger draws nigh,
Piano Forte
Con Spirito
to conquer or die, so no-ble our
Trum-pet a-wakes us, so no-ble our
Trum-pet a-wakes us, so no-ble our
to conquer or die, so no-ble our

The Original Melody ends at the first double Bar, the rest is added

Source gallica.bnf.fr Bibliotheque nationale de France

cause is, that we, 'tis de - creed shall glorious - ly conquer or
cause is, that we, 'tis de - creed shall glorious - - ly conquer or
cause is, that we, 'tis de - creed shall glorious - - ly conquer or
cause is, that we, 'tis de - creed shall glorious - - ly conquer or
glo - rious - ly bleed. Then why this re - - luctance can fear those en=
glo - rious - ly bleed. can fear those en=
glo - rious - ly bleed. Then why this re - - luctance can fear those en=
glo - rious - ly bleed. Then why this re - - luctance can fear those en=

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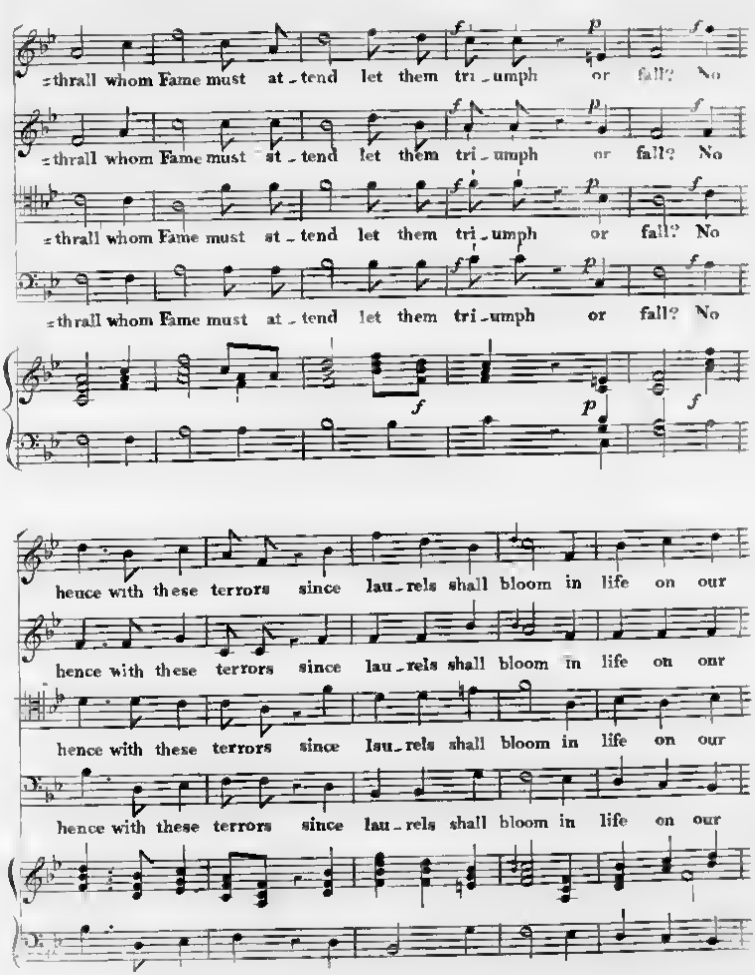
thrall whom Fame must at - tend let them tri - umph or fall? No
thrall whom Fame must at - tend let them tri - umph or fall? No
thrall whom Fame must at - tend let them tri - umph or fall? No
thrall whom Fame must at - tend let them tri - umph or fall? No
hence with these terrors since lau - rels shall bloom in life on our
hence with these terrors since lau - rels shall bloom in life on our
hence with these terrors since lau - rels shall bloom in life on our
hence with these terrors since lau - rels shall bloom in life on our

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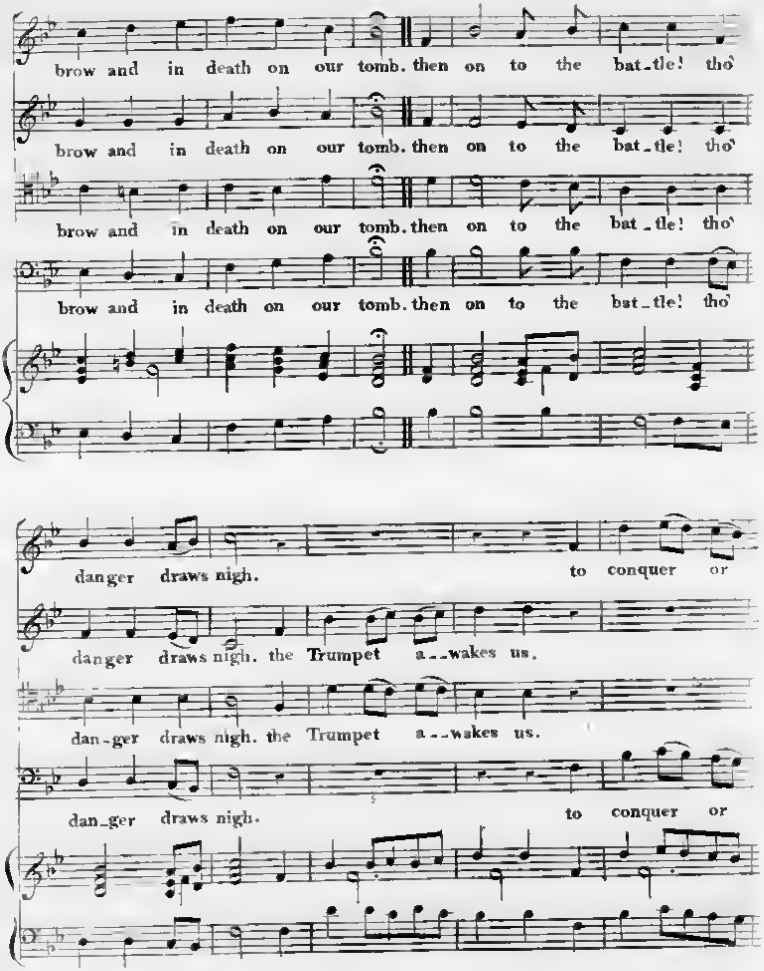
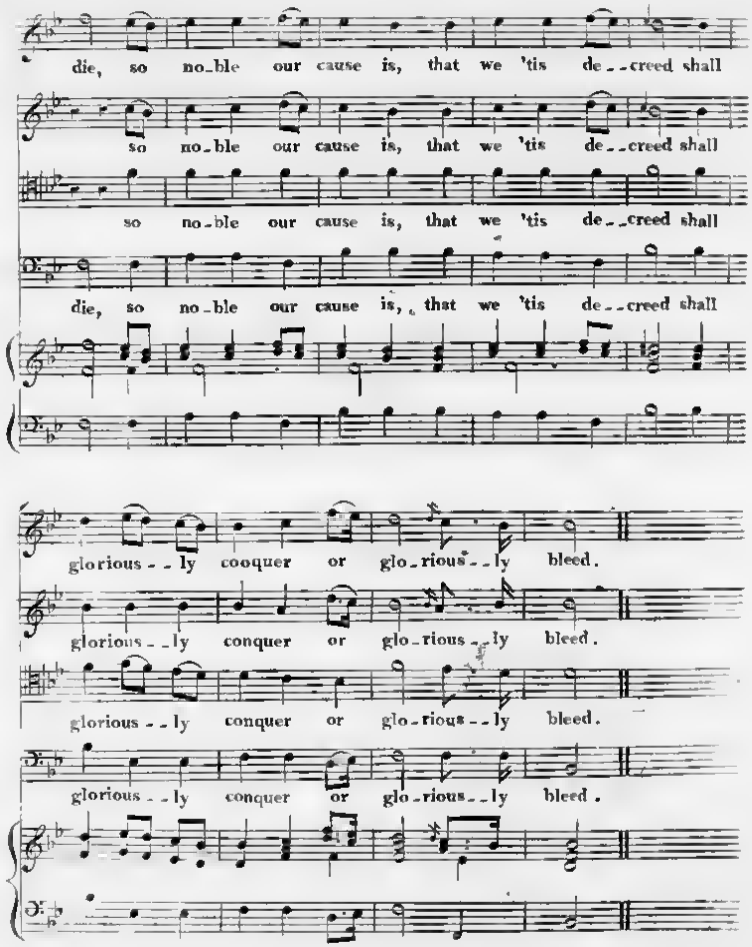
4


brow and in death on our tomb. then on to the bat_tle! tho'
brow and in death on our tomb. then on to the bat_tle! tho'
brow and in death on our tomb. then on to the bat_tle! tho'
brow and in death on our tomb. then on to the bat_tle! tho'
danger draws nigh. to conquer or
danger draws nigh. the Trumpet a__wakes us.
dan_ger draws nigh. the Trumpet a__wakes us.
dan_ger draws nigh. to conquer or

Bibliothèque nationale de France

die, so no-ble our cause is, that we 'tis de--creed shall
so no-ble our cause is, that we 'tis de--creed shall
so no-ble our cause is, that we 'tis de--creed shall
die, so no-ble our cause is, that we 'tis de--creed shall
glorious--ly cooquer or glo-rious--ly bleed.
glorious--ly conquer or glo-rious--ly bleed.
glorious--ly conquer or glo-rious--ly bleed.
glorious--ly conquer or glo-rious--ly bleed.

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